

CITY OF BRISTOL
MUSEUM & ART GALLERY



THE
RED
LODGE

CONTENTS



A Brief History p3



A Tour of the House p7

Great Oak Room

Small Oak Room

Bedroom

Exhibition Room

Print Room

Staircase

Reception Room

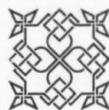
Parlour

New Oak Room

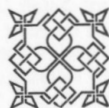
Garden



Inhabitants of the Red Lodge p20



Further Reading p30



Front Cover: The Red Lodge from Lodge Street,
watercolour by Samuel Jackson, 1824. From the Braikenridge Collection of
local topographical drawings, City of Bristol Museum and Art Gallery,
M 2571.

Back Cover: Engraving of the Red Lodge in 1889 by S. J. Loxton from
Bristol as it was and as it is: A record of fifty years progress by George
Frederick Stone. Published by Walter Reid, Bristol 1909.

© 1986 City of Bristol Museum and Art Gallery
Published by the City of Bristol Museum and Art Gallery
Author: Sarah Levitt
Designed by Peter French
Photography by Andrew Cotton and Ron E. Mason
Printed by the City of Bristol Printing and Stationery Department
ISBN 0 900199 32 6

A Brief History



HE RED LODGE is the only sixteenth-century house in Bristol to have survived with its richly panelled rooms intact. It was built c.1590 for a wealthy gentleman, Sir John Younge, together with a similar building called the White Lodge, just to the east. The two houses were set in the extensive orchards and gardens around Sir John's Great House which stood further down the hill on the site now occupied by the Colston Hall. The estate once belonged to a Carmelite priory, and it had been sold off at the Dissolution of the Monasteries in 1538.

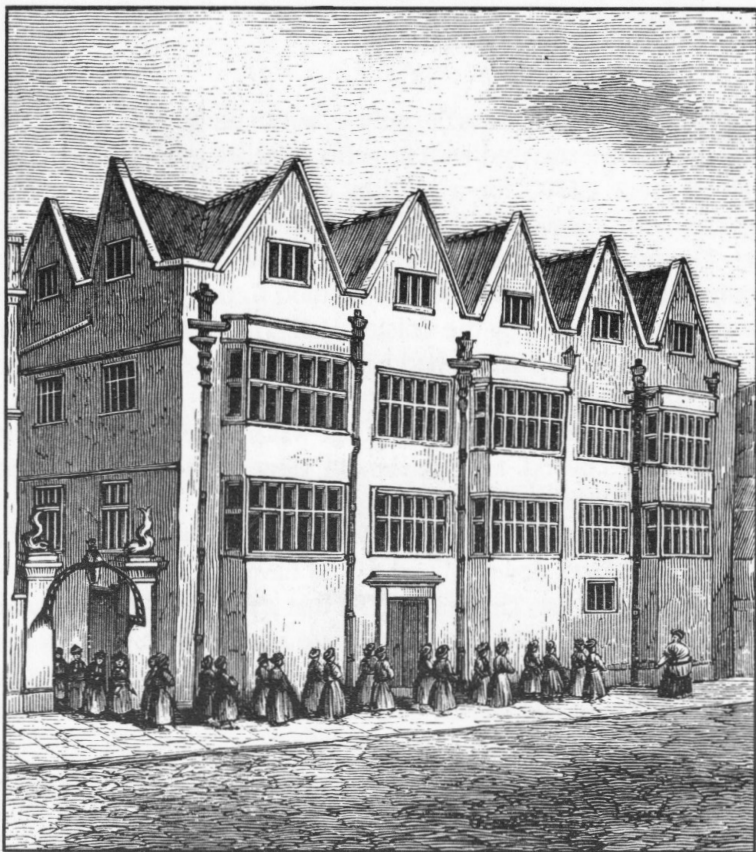
When first built, the Red Lodge was in a pleasant suburb with open country beyond, and a splendid view of the harbour which stretched into what is now the city centre.

The present entrance to the Red Lodge is at the back. The arcaded front faces downhill and would have been best appreciated from the Great House. This and the fact that it stood on an unimportant track indicate that it was not a gate house as is sometimes suggested. Grand Elizabethan homes commonly boasted several lodges. They were used to accommodate guests, or as a pleasant retreat for meals and entertainment.

Sadly, the Red Lodge may never have been used for such an elegant purpose. Sir John died before it was finished and the estate passed to his son Robert. The young man's spendthrift ways caused the Red Lodge to be mortgaged in the 1590s, and it was sold in 1603.

The Red Lodge was lived in by several prosperous merchant families for most of the next 250 years, but never owned by more than two generations of any one family. While our knowledge of the occupants is limited, frequent changes of ownership have produced a fascinating collection of documents from the 1560s to the 1920s. These are now in the Bristol Record Office (Ref. 5535/1-66). Outstanding among them is a will dated 1632 listing the best furniture, silver and textiles in the house.

Despite having all these owners many original features remain. It was only substantially altered once, in the early eighteenth century, when John and Mary Henley brought their old home up to date. The Red Lodge had been built in the same style as the Great House; the Henleys replaced the gabled roof with a flat cornice, turning the attic rooms into spacious accommodation. Small mullioned

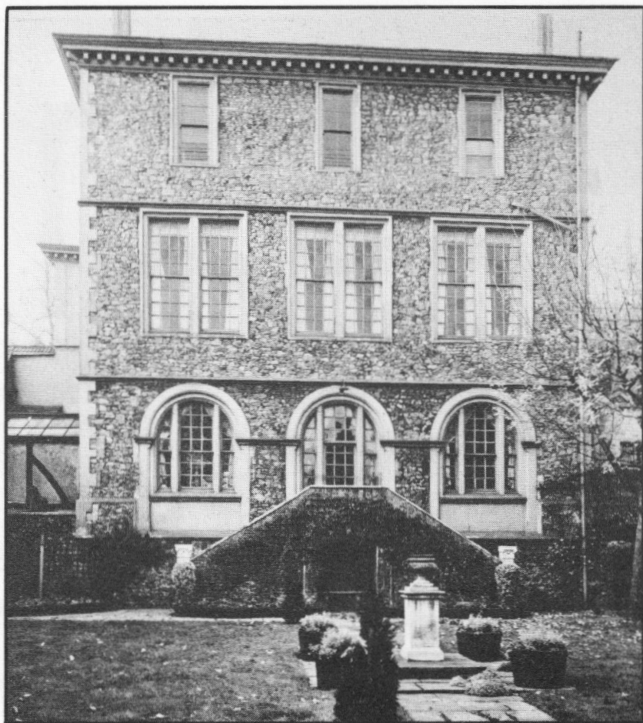


An impression of Sir John's Great House when it was occupied by Edward Colston's School, 1708–1858. From *Bristol Past and Present*, J. F. Nicholls and John Taylor, 1882.

windows were replaced by tall sashes. A grand staircase was installed and the arched veranda was glazed and incorporated into the ground-floor rooms, transforming them into an elegant reception area.

The next changes came in 1783 when the house was sold to William Trotman, a woollen draper with a sideline in property speculation. Trotman laid out streets over the orchards and gardens and the house was rented out. In 1797/8 public anatomy lectures were given there and for many years it was a young ladies' academy.

During this period, the present entrance was made from Park Row, and the seventeenth-century stables, kitchens and outbuildings were converted into houses. The Red Lodge today reveals little about everyday domestic arrangements.



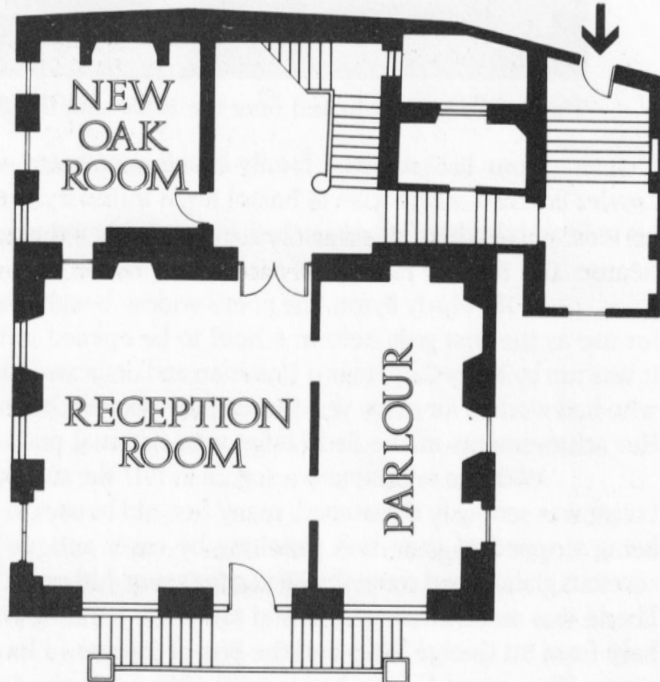
The Red Lodge as it looked from the 1920s until the 1950s.

From 1827 it was a family home once again, when James Cowles Prichard, a physician at Bristol Royal Infirmary, moved in with his wife and children. He researched and probably wrote his important treatise *The Natural History of Man* at the house.

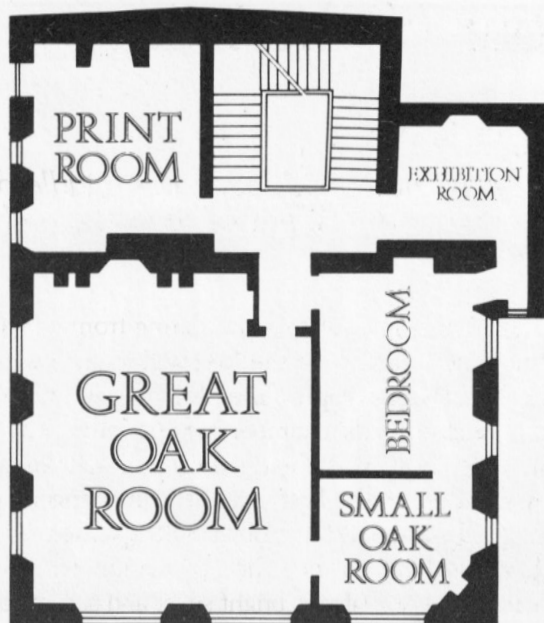
In 1854 Lady Byron, the poet's widow, bought the Red Lodge for use as the first girls' reform school to be opened in this country. It was run by Mary Carpenter, a Unitarian and dedicated philanthropist who had worked for many years among the poorest children in Bristol. Her achievements at the Red Lodge won national praise.

With the reformatory's closure in 1917 the survival of the Red Lodge was seriously threatened: many fine old houses in Bristol were being stripped of their rich panelling by eager antique dealers and covetous glances had come the Red Lodge's way. Alderman James Fuller Eberle was made aware of this and saved the building with financial help from Sir George Wills and the Bristol Savages—a local society of artists. They cared for the house until 1948 when the City of Bristol Art Gallery assumed responsibility for it.

GROUND FLOOR



FIRST FLOOR



A Tour of the House

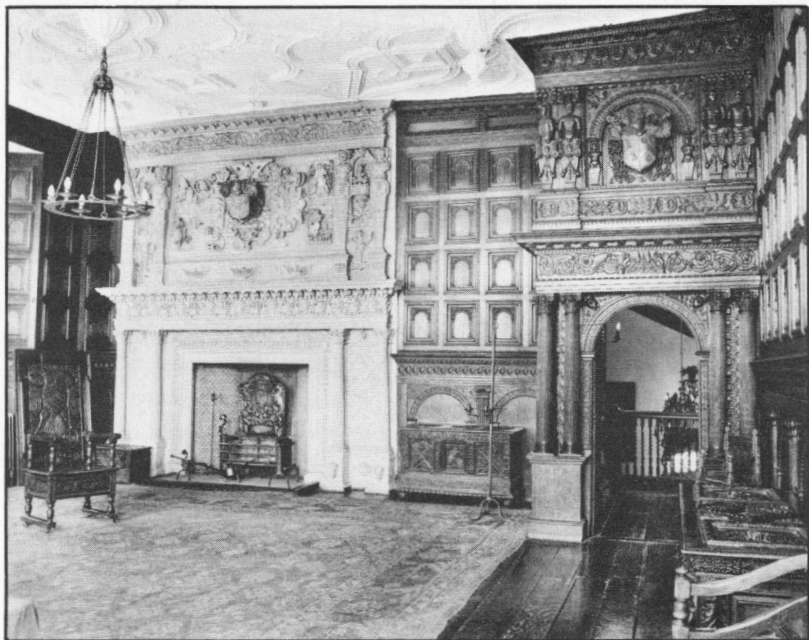
Great Oak Room

The tour starts upstairs through the middle door on the landing and into the largest of the oak-panelled rooms.

 HESE are the oldest rooms, dating from c.1590. Their use is not known although the 1632 will of one owner, a merchant called Derrick Popley, mentions a hall, an entry, blue and yellow chambers, a maids' chamber, two parlours and a dining room. The Great Oak Room was clearly the main apartment, in its then customary position on the first floor. It is unchanged apart from the replacement of mullioned windows with sashes. When new the panelling was lighter, a rich honey colour which would have complemented glowing fabrics, bright silver and sumptuous decoration.

In the sixteenth century rooms were often insulated and decorated with oak panelling, the wood was then plentiful and used for most domestic purposes. These arcaded panels recall Roman architecture. Interest in classical art had been a key element in the Italian Renaissance producing a wealth of decorative ideas which slowly spread across Europe. Elizabethan craftsmen saw the new designs in printed pattern books and avidly copied them. In the hands of north Europeans, these Italian motifs acquired a charming and sometimes grotesque vitality.

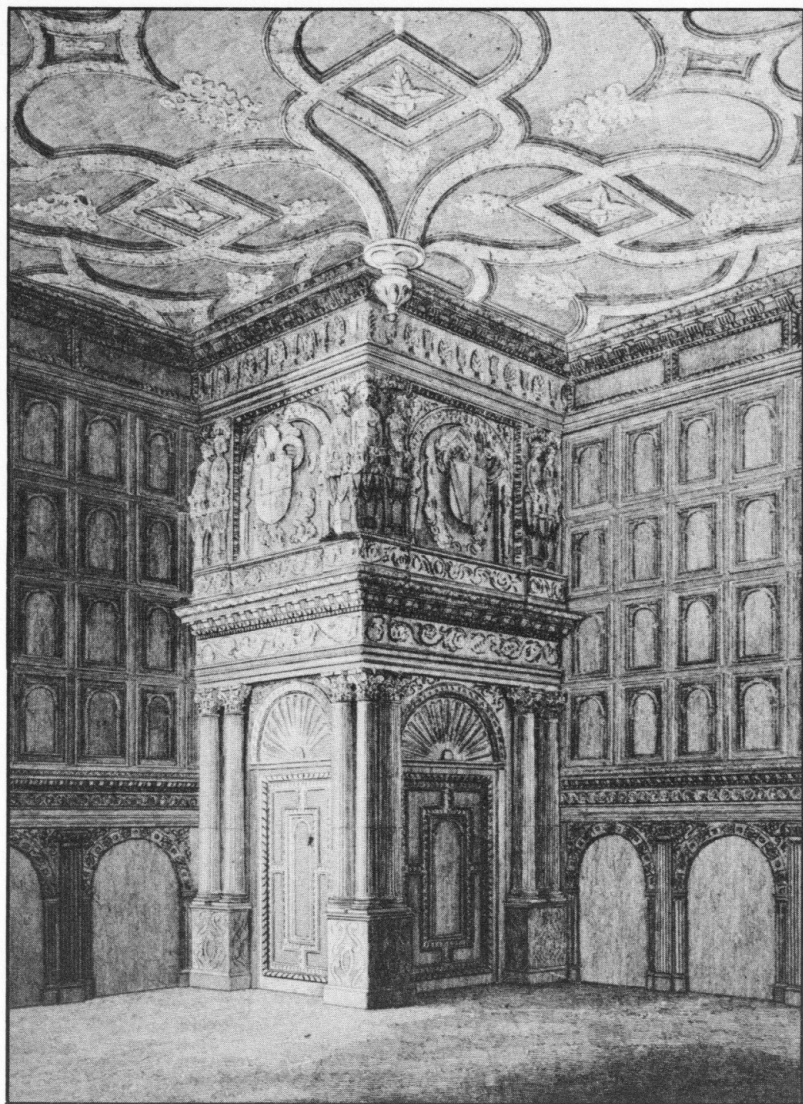
The carved detail is seen at its best on the splendid porch. Classical columns on plinths decorated with 'strapwork' ornament support elaborate friezes of scrolled foliage. Some of the half-figures depict American Indians, a reminder that much of Bristol's growing wealth came from trade with America. The shield shows the arms of Sir John Younge and his wife Dame Joan Wadham. Such porches seem to have been a feature of well-to-do Elizabethan homes: there is another at Montacute House in Somerset. They were used where entry was from a narrow landing or to give private access to a communicating room. They also acted as draught excluders, helping to make the room cosy in winter with a fire blazing in the hearth.



Great Oak Room.

Fireplaces with chimneys like this one were prized possessions in the sixteenth century, when flueless hearths were still common. They were large, often carved in stone and heavily decorated to demonstrate the nobility and culture of their owners. The Red Lodge chimney-piece is an early example of a Bristol craft which flourished in the seventeenth century. An agreement is recorded concerning another 'very fair chimney' made for Lord Cork's parlour in 1639 by a Bristol mason called Christopher Watts; to 'reach up close to the ceiling with my coat of arms complete, with crest, helmet, coronet, supporters and mantling, and foot-pace, which he is to set up and finish at his own charges, fair and gracefull in all respects' (M. Jourdain, *English decoration and furniture of the early Renaissance period*, Batsford, 1924 p. 139).

Many Bristol chimney-pieces survive, some even more elaborate, but the Red Lodge example is the only one still in its original setting. It matches the porch but as well as the half-figures alabaster panels show female personifications of four Virtues. Hope on the top left has the crown of future glory and the chalice of Christian faith.



Apartment in Red Lodge, Park Row. Drawn by T. Willis, engraved by J. Skelton, early nineteenth century.

Below, Justice holds her sword. Charity on the top right embraces two infants and underneath is Prudence with a snake around her arm. (Matthew 10.16. 'be ye wise as serpents'.)

There is symbolism too in the plaster ceiling with its

moulded details amid the ribs and bosses copied from wooden ceilings; the pomegranate was associated with Prosperpine, who in classical mythology returned from the underworld. It thus stood for the Resurrection.

To give some idea of the house's original appearance, curtains, tablecloths, runners, cushions and bed-hangings have been made by volunteers from the Friends of Bristol Art Gallery. Embroidered textiles added richness and comfort to what were often quite sparsely furnished rooms. The few items of furniture might have several uses: chests doubled up as seats, and chairbacks folded over to form tables. Armchairs were only for the most honoured; the rest sat on stools or benches. Until well into the seventeenth century furniture was very heavy and simply made by local joiners out of panels pegged together. English oak was generally used but sometimes more unusual woods were preferred. Derrick Popley's will listed three cypress chests and a walnut cupboard. Sideboards, tableboards, stools, chairs and bedsteads were also mentioned, together with a scritoria, or writing desk, and 'pictures of Sybolls' (female prophets).

Derrick Popley also had a large number of silver and silver-gilt items, such as bowls, ewers, posset pots, tankards, a sugar box and some apostle spoons. His second-best vessels were made of pewter, while his 'andirons' and 'creepers', used to support logs on the fire, were brass with matching shovel and tongs. None of the original furnishings survive apart from two iron fire backs. Most of the seventeenth-century pieces on show have been collected from the 1920s onwards to furnish the house.

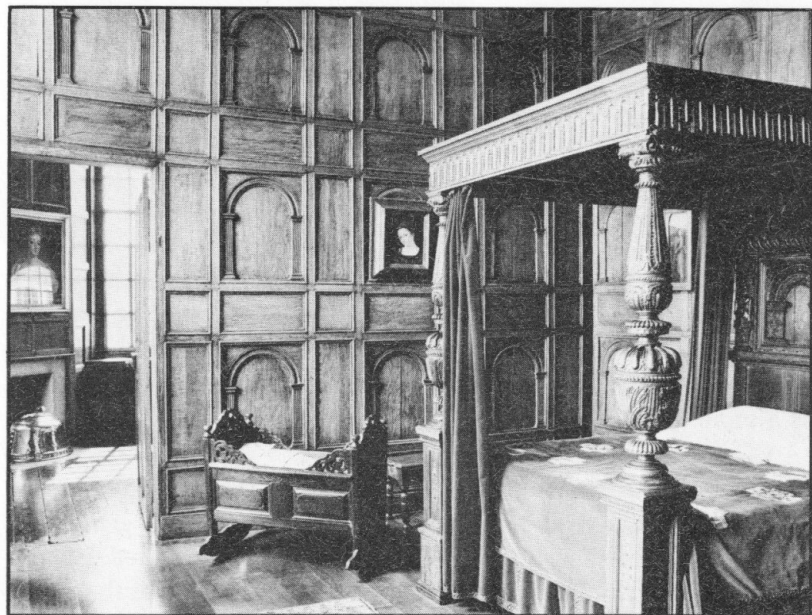
Small Oak Room



In the sixteenth and seventeenth centuries, rooms often interconnected without corridors. They sometimes formed a self-contained apartment with smaller private rooms reached through the grandest. The small oak room, with its simple panelling and corner fireplace between two windows, has a delightfully informal atmosphere.



View through Small Oak Room to Great Oak Room.



Bedroom.

Bedroom



HIS room has been reconstructed as a bedroom. Bed-hangings gave warmth and privacy. They were often made in heavy, richly decorated fabrics. The tent-stitch panels on these green velvet hangings have been copied from a series of embroideries worked by Mary Queen of Scots during her imprisonment in the 1570s and 1580s and since associated with Oxburgh Hall in Norfolk. Most of the designs came from popular printed books on animals. Hangings and bedding were among the most valuable items in most households, and were often passed down in the family. Derrick Popley's will mentions several bedsteads together with their featherbeds, bolsters, pillows, 'pillowbeeres' or cases, sheets, blankets, coverlets, calico and taffeta quilts, and sets of hangings. These included curtains, a counterpane and pelmet over the curtains, called a valance. The bedstead above the 'maydes' chamber' had green curtains and 'the vallins that have gilted knobbs'. The 'fairest bedsteed of all' had 'redd curtions with broad blew silke lace, my fairest vallions of needleworke & blew silke fring which my late wife deceased did use in her childbed & I brought out of Ffrance'.

Exhibition Room

A narrow passage to the right of the fireplace leads to a small room.



HIS was altered during the early eighteenth-century improvements; the ceiling was lowered, creating the Red Lodge's so-called secret room. Dark-red paintwork can still be seen on the hidden walls above the ceiling. The little corner fireplace is a more recent addition.

This room is devoted to the history of the Red Lodge and its inhabitants, several of whom were important public figures. In particular the life and work of Mary Carpenter is illustrated. Further details about the inhabitants are given in the last section of the guide.

Print Room

This room is across the landing.



It was redesigned in the early eighteenth century, and shows a new taste for elegance and comfort. Plain painted deal replaced elaborate oak panelling and small fireplaces for coal were preferred to ostentatious chimney-pieces. The fire surround has a curious mixture of mid-eighteenth-century delft tiles, put in at a later date. Some are Dutch, and others with sponged and *bianco sopra bianco* (white on white) designs may be products of the local Bristol industry. The transfer-printed green examples came from Liverpool.

Furniture too was more sophisticated. Oak gave way to walnut in popularity, a softer wood which could be shaped into graceful curves with a little help from animal glue. Glue and precise cutting produced veneers which exploited beautiful effects such as the swirling burr walnut pattern. Furniture was lighter, especially when caning was used, a technique introduced from the East Indies. Trading contacts also inspired the 'Chinoiserie' style of decoration. The new furniture called for different skills and by the early eighteenth century its producers were called cabinetmakers as distinct from joiners.

This room is displayed as a print room. Ever since the invention of the technique engravings had been collected and hung in special rooms; one of the earliest recorded print rooms was set up in Italy by Paolo Giovio in 1520. Renaissance intellectuals saw historical progress in terms of individual achievements and so print rooms often celebrated the lives of great men and women, such as scholars, artists, kings and statesmen. As paper became cheaper in the seventeenth and eighteenth centuries, more people could buy and collect prints. Here seventeenth-century French portraits are hung as they might have appeared in a print room.

Staircase

 HE fine staircase with its barley-sugar balusters dates from the early eighteenth century. There is evidence of another stone staircase at the side of the house but the eighteenth-century remodelling did not include a backstairs. This must have been quite an inconvenience as time went on and it became customary to keep servants out of the grandest passageways.

The pair of portraits on the stairs show John Henley, who inherited the Red Lodge in 1710, and his wife Mary Fane. They were probably responsible for the alterations, carried out at some time before Henley's death in 1732.

The door under the stairs leads to extensive cellars which are not open to the public. They pre-date the Red Lodge and are thought to belong to a medieval house built by the Carmelite monks for their prior. They include a row of cells, but it is not known if they were ever used, or for what purpose.

Reception Room

The stone flags in the hall continue through the Reception Room to the garden door.

 HE Henleys' improvements left few Elizabethan features here. They enlarged this room and the parlour next door by incorporating the arched walkway which ran along the garden front, so producing a spacious, up-to-date room for formal occasions. As in the upstairs rooms, a light airy feeling was created by the simple painted panelling which set off the gilded and walnut-veneered furniture. The small elegant fireplace may date from the alterations, but the delft tiles were almost certainly added later; the candle niches are out of place. Mantelpieces and wall brackets were used in the eighteenth century to display collections of ornaments which were then becoming popular.

Standards of living had improved tremendously between the 1590s and 1720s. John and Mary Henley must have found their old



Staircase.

house rather primitive and some modernisation was only to be expected. What is more surprising is the number of original features left untouched. The Henleys were related to the Southwell family of Kings Weston House near Bristol and among papers concerning the remodelling of that house by the well-known architect Sir John Vanbrugh are plans of the Red Lodge. These suggest that the alterations were done through Vanbrugh's office, possibly by his mason George Townsend. Despite the improvements, a more drastic change seems to have been contemplated: among the Vanbrugh papers is a plan of a smart town house dated 1728, wistfully captioned 'Project for a House in case of any Accident to the Red Lodge'.

Parlour

Through the Reception Room

OME of the panelling in this room dates from the early eighteenth century and as in the other modernised rooms, it was meant to be painted. At this period the usual colours were not white or pastels, but stone, drab greens and browns. To twentieth-century eyes, unaccustomed to Georgian colour schemes, they often seem surprising.

A number of original features remain. The fireplace was uncovered during restorations in 1920. The moulded plaster ceiling, like the ones on the first floor, is a good example of a craft which flourished in sixteenth-century England. It was retained when the room was enlarged, giving a curious effect. The side windows were blocked off during later building work.

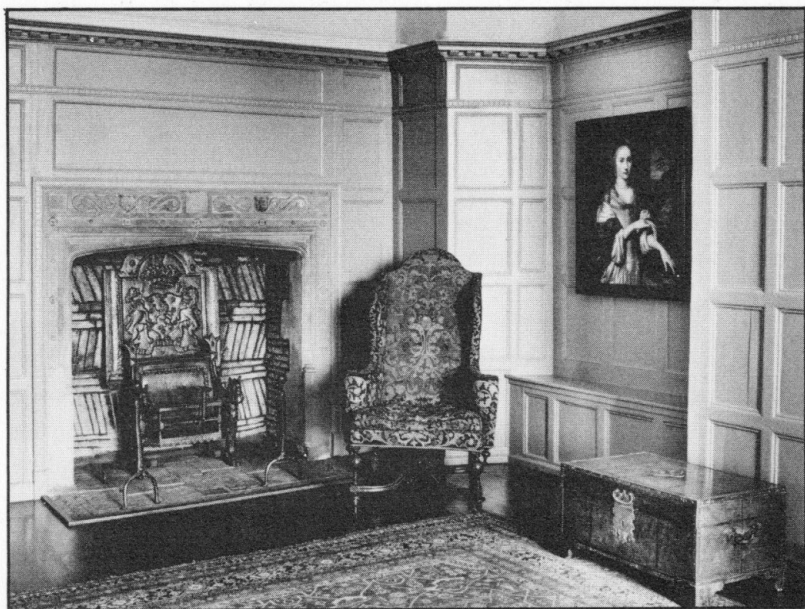
New Oak Room

Return through the Reception Room and turn left from the hall into the New Oak Room.

HIS room was much altered in the nineteenth century. Since little remained that was original, in 1965 the City Museum and Art Gallery installed local items contemporary with the



Reception Room.



Parlour.

Red Lodge from its reserve collections. The oak panelling originally came from St. Michael's rectory, Bristol, and the stone chimney-piece is from Ashley Down manor house. Although in the same style as the Red Lodge examples both were intended for more modest houses with lower ceilings. They make an interesting comparison with the oak rooms upstairs.

Garden



THE Red Lodge once stood in extensive grounds; eight walled gardens and orchards were spread over nearly two acres sloping downhill towards the Great House. Millerd's rather schematic plan of 1673 shows the Red Lodge in a pleasant area of leafy gardens away from the crowded town centre. The 1702 plan of the Red Lodge gives a more detailed picture of the walled gardens as well as indicating the house's original shape.

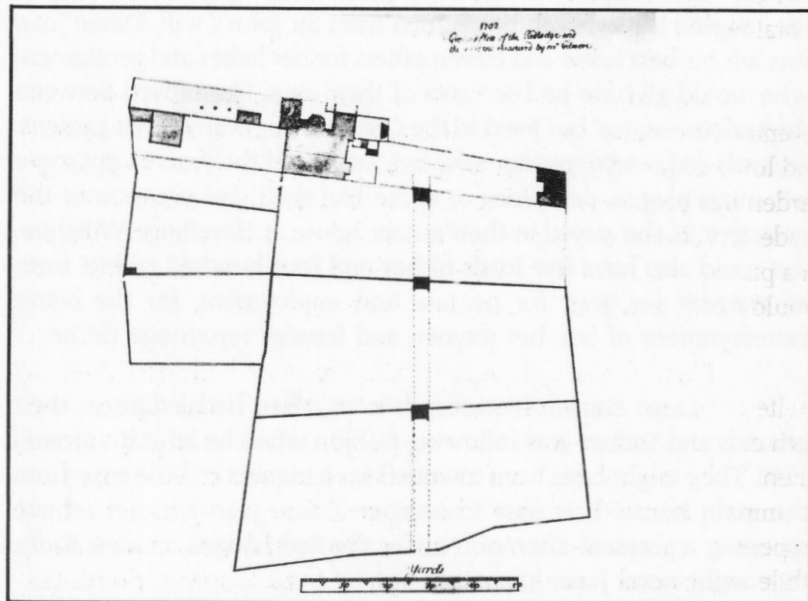
William Trotman bought the Red Lodge as an investment in 1783. Over the next thirty years he built houses on the gardens and sold off building plots, so now all that remains is a small square contained within a high stone wall.

Millerd's map of Bristol shows the common layout of seventeenth-century gardens, with geometric patterns made from paths and low hedges. With money raised by public appeal, the Red Lodge garden has been redesigned to suggest its original appearance. Trellis made to a seventeenth-century design encloses a knot of box hedges in a pattern taken from the bedroom ceiling. Most of the plants used would have been common in the Elizabethan period.

Since the Middle Ages, walled gardens had been used as sheltered, sunny areas for flowers, fruit and herbs. The plants were both ornamental and useful. Not only apples, plums and grapes were eaten, herbs like rosemary and thyme flavoured what could sometimes be unpalatable dishes. Some herbs were thought to have healing properties; as its name suggests, feverfew brought down a temperature, while wormwood was a treatment against fleas. Marigold flower tea was drunk as a tonic. Other herbs purified the air and sweetened linen; lavender was used on its own or in a pot-pourri of petals and spices, while lady's bedstraw was supposed to keep bugs out of mattresses.



Section from James Miller's Plan of Bristol, 1673, showing the Red Lodge and the White Lodge above the Great House.



Plan of the Red Lodge and gardens, 1702. From the book of Kings Weston Drawings from Sir John Vanbrugh's office. (Bristol Record Office. ref. 33746.)

Inhabitants of the Red Lodge

The Younge Family

 HE YOUNGES were an ancient Bristol family with a distinguished history dating back to 1385 when a John Younge became bailiff of the borough. They had been merchants and public servants but gradually acquired country estates. When the 14-year-old John Younge inherited in 1534, his various properties in Bristol, Dorset, Wiltshire and Somerset yielded sufficient income to keep him in considerable style.

Younge was a justice of the peace, zealous enough to give £20 in 1587 to keep the inmates of Bridewell prison at work. His Great House, built on Saint Augustine's Back around 1570, was one of the largest in Bristol. Queen Elizabeth herself stayed there in 1574 and gave Younge a knighthood in return for his hospitality.

Younge married Dame Joan Wadham, sister-in-law of the foundress of Wadham College, Oxford. They had three children in addition to Dame Joan's eight by a previous marriage. Some idea of the couple's lifestyle can be gleaned from Sir John's will. Dame Joan was left his best horse and eleven others for her ladies and gentlemen, who would all have had servants of their own. She moved between the various estates, but lived in the Great House, enjoying its gardens, orchards and nearby meadows for five months of the year, 'except some infectious plague, pestilence or suche like shall give occasion of the contrarye'. If she stayed in their manor house at Hazelbury, Wiltshire, she could also have five loads of hay and four hundred rabbits from its warrens per year 'for her use and imployment, for the better entertaynment of her, her retyneu and frendes repayingne thither'.

Large sixteenth-century houses often had lodges in their grounds and Younge was following fashion when he built his around 1590. They might have been intended for banquets or little trips from the main house. It is easy to imagine Dame Joan and her retinue spending a pleasant afternoon under the Red Lodge's arcades. Sadly, this might never have happened.

Sir John died in 1589 before the lodge was finished, and the estates passed into the hands of his 19-year-old son Robert. Younge's will hinted at problems: the boy was not to be given more than an

ordinary student's allowance until he was 19, and then it was only to be 'further enlarged accordinge to his disposition'. Robert Younge was a spendthrift who got through most of the family fortune in seven years, then avoided his creditors by going to Ireland as a soldier of fortune. In 1598, to protect his mother's homes from seizure, they were conveyed to his half-brother Nicholas Strangeways. As early as 1595 however, Robert mortgaged the Red Lodge for £100 to William Winter. Dame Joan made Winter move out, but it was later leased to raise more money.

In February 1603 the Red Lodge was sold to John Maye of Charterhouse Hydon, High Sheriff of Somerset. Dame Joan died the following year and was buried next to her husband in Bristol Cathedral. Her monument now stands by the west door of the Cathedral. Robert Younge sold the Great House itself to Sir Hugh Smyth of Ashton Court and so severed all connection with the site.

Derrick Popley



JOHN MAYE, ESQUIRE, also had difficulty managing his affairs. In 1627 the Red Lodge was again used to raise money when it was leased to five people—William Scriven, a yeoman of Winscombe, Somerset, three gentlemen and a draper—in order for them to sell it and recover money owed to them. The Smyths were naturally interested in their neighbour's affairs and Elizabeth Smyth wrote in a letter

The Red Lodge is presently to be sold and Mr Durocke Popely hath ofered £680 for it. But it is thought that it will not goe much under £800, and yet it is sayd they are to make the present sayle both of that and other lands for the payment of his debts being £2.300 (Bristol Record Office AC/C48/12).

The merchant Derrick Popley in fact bought the Red Lodge for £650 and lived in it for five years before his death in 1633. His first wife Anne died soon after they moved, and he remarried. He left three children: Derrick junior was away at school, Anne lived with her grandfather John Langton in his house on Welsh Back, and Mary—named after her mother, the second Mistress Popley—was looked after at home. The furniture, textiles and metalwork listed in his will were divided between the three children, as were his various properties in Bristol and the surrounding area. Like many merchants Popley invested

in land, and his will mentions estates in Pucklechurch and Bitton.

Derrick Popley was a prosperous merchant, but by no means the wealthiest in Bristol's thriving business community. In 1617 he was one of 22 paying £6 'Ship Money' to the government for suppressing pirates, but a further 18 contributed £10, including John Langton. Bristol merchants traded the world over, often using their own ships. A 1628 list of all Bristol vessels shows that many merchants had five or more, each weighing 100–200 tons. Popley only had a third share in the *Grayhound* which at 60 tons was among the smallest.

Like most successful merchants, Popley took apprentices, who would have lived at the Red Lodge as members of his family. In March 1628, Robert Pearce, a local draper's son, was bound to him for nine years. After he had been 'employed for twelve months beyond the seas by his master', the boy's father was to pay £10. There were two more apprentices, John Ball, the son of a Coventry apothecary, and Edward Lane, a London goldsmith's son.

In 1619 he was admitted to the Society of Merchant Venturers, which regulated trade in Bristol, becoming a warden in 1624. However, two years later he was fined £20 for his part in a notorious scandal when leading members of the society broke its rules in a transaction concerning 100 pipes of Malaga and 90 barrels of 'raisins of the sun'. Even more dubious activities were to come. In November 1630 while sheriff of Bristol, he was actually imprisoned for forcing up the price of salt in Somerset from 4s. 8d. to 15s. a bushel. His defence was that he yearly imported 5,000 bushels of foreign salt, to preserve food, but needing more for a ship bound on a fishing voyage, his agent had bought up 700 tons. For this they had both been arrested and taken to London.

Derrick Popley died in 1633. Few documents survive concerning his son, although he continued to live in Bristol. He was knighted by Charles II and bought himself a coat of arms in 1684. Soon after this he moved to Cadiz and the Red Lodge was sold.

The Henleys



MR DERRICK POPLEY sold the Red Lodge in August 1689 to two London merchants, George Sitwell and Obadiah Sedgwick. It had been rented out and was presently occupied by Robert Henley, a London merchant who in 1666 had



John and Mary Henley, British School. Dated 1722. K 2656, K 2657.

married Anne Yate, from a well-known Bristol family, and had settled in Bristol.

Strangely, within a few months, Sitwell and Sedgwick sold the Red Lodge to Henley for little more than they paid for it. Henley was not the most popular man in Bristol. In 1679 he had put himself up against the Corporation's chosen candidates in the general election. He gained most votes, but the sheriffs returned the losers. The next month they prosecuted him for trading as a foreigner in the city. In fact he was entitled by his marriage to do so, but the mayor had refused to swear him in as a freeman. More was to come. In 1683 a plot was discovered to kill King Charles and the Duke of York at the Rye House between London and Newmarket. A number of Bristolians were found to have taken part, and Henley was falsely accused of being involved by one of the successful Bristol M.P.s.

Robert Henley had property in Wiltshire and Dorset and also held a post at the Admiralty, but much of his time would have been spent at the Red Lodge. According to his will, he and his wife 'lived many years happily and comfortably together' and although the Red Lodge passed to their son John in 1710, she retained the right to live there.

John Henley was born in 1673 and died in 1732. In middle age he married the young Mary Fane, but the couple were childless.

Henley junior was a merchant and took some interest in public affairs. He was a trustee of Colston's School, set up in 1708 at the Great House. His monument, once in Westbury-on-Trym parish church, said he was 'an affectionate friend, a charitable benefactor to the poor and was greatly esteemed by all his acquaintances'.

Anne Henley paid the rates on the Red Lodge until 1715, then until 1727 her widowed brother Robert Yate's name is given. It is likely that the two kept house together while John lived elsewhere. Robert Yate had a distinguished public career. He was sheriff in 1685, master of the Merchant Venturers in 1692 and mayor in 1693. He was an alderman, colonel of the local volunteer regiment and a Whig M.P. He died at the Red Lodge in 1737 and a splendid public funeral was held from there.

John Henley only appears in the rate books from 1727 until 1732. This is the most probable date for the alterations to the house. A man in his fifties and his wife, young enough to be his daughter, were more likely instigators of ambitious home improvements than Henley's elderly mother and uncle. Moreover, the plan for the new house was drawn up in Vanbrugh's office in 1728.

John Henley died in 1732 and his widow married Dr Samuel Creswick, Dean of Bristol. She retained a life interest in the house which on her death was to pass from Henley's cousin John Day to Day's sister Ann Hort. In the event, Mary Creswick outlived John Day. Perhaps because her husband was made Dean of Wells, she allowed Ann Hort to occupy the Red Lodge. She lived there and at Westbury-on-Trym for 35 years. A memorial plaque in Westbury-on-Trym parish church reads:

To the memory of Mrs Ann Hort of Cote in this
parish who departed this life on the 11th of January
1782 aged 84. This monument is in gratitude erected
by her cousin Henry Goodwin Esq.

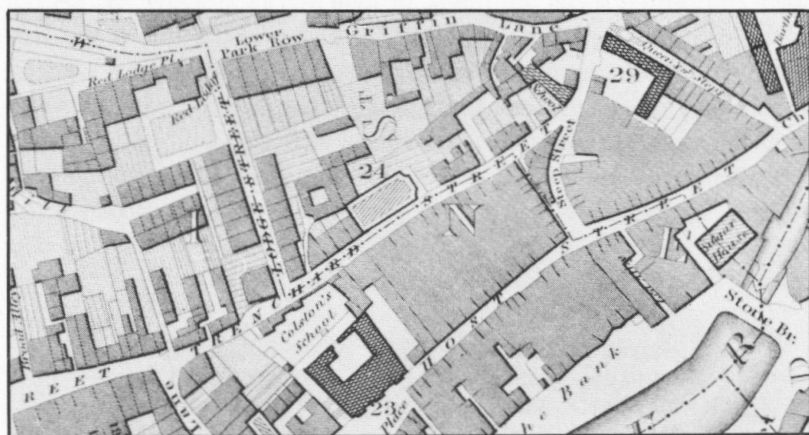
This gentleman, a distant relative living in London, had cause for thanks. Ann Hort was an extremely wealthy woman with no immediate family and she had left him most of her estate, including the Red Lodge. He set about realising his assets without delay. When Bristol Royal Infirmary decided to build an extension, Goodwin offered the Red Lodge site for £4,000. Supporters considered that the Red Lodge was the 'most airy situation and most conducive to the health of the patients'. The proposal was turned down following a public outcry and Goodwin sold the Red Lodge in 1783 to William Trotman for £2,500.

The Trotman era



HE house's fortunes now took a downward turn. Bristol was in the throes of a property boom, and the Red Lodge's gardens were rapidly being surrounded by rows of fashionable terraces. Trotman, who kept a woollen draper's shop on Clare Street, saw their potential. He bought the Red Lodge with borrowed money, then sold off building plots one by one. The outbuildings were turned into houses and rented out. The house itself was mortgaged and the proceeds used to build on the garden. Trotman lived unpretentiously in the midst of this little empire at 5 Trotman's Place, and rented out the Red Lodge for £60 a year. His wife Agnes, who was illiterate, continued to live off the house rents and the sale of building plots until she died in 1836.

From the 1780s the Red Lodge was used for numerous purposes. In 1797/8 two young surgeons at the Bristol Royal Infirmary, Francis Cheyne Bowles and Richard Smith, gave public lectures on anatomy there to great acclaim. Both became famous in later years. A room was also hired by the Disputation Society, whose speakers ranged from the poets Coleridge and Southey to notorious Jacobins. The house was also an academy for young ladies, run first by Mrs Davies, then by the Reverend and Mrs William Jellard Hort and the Misses Twigg and Kift. A copy of *The Task* by William Cowper survives, with a prize book-plate dated 1817 from the school, and exercise books have been found under the floorboards.



George Ashmead's Map of Bristol, 1828, showing the Red Lodge, Colston's School (the Great House), and new streets laid out over the Red Lodge's garden.

James Cowles Prichard



IN 1827 a more illustrious chapter in the house's history began, when James Cowles Prichard moved there with his wife Maria and their large family. Prichard had been elected physician to Bristol Royal Infirmary in 1816. He was a good and kindly doctor, although more than usually addicted to bleeding his patients. He wrote widely and was best known for his work on ethnology—the study of human development. He was elected Fellow of the Royal Society for his *Researches into the Physical History of Man* published in 1813, and other works, which foreshadowed the ideas of Charles Darwin.

Prichard left Bristol when he was appointed one of the Commissioners in Lunacy in 1845. His son Augustin, a surgeon and eye specialist, continued to practise at the Red Lodge while working at the Bristol Eye Dispensary.

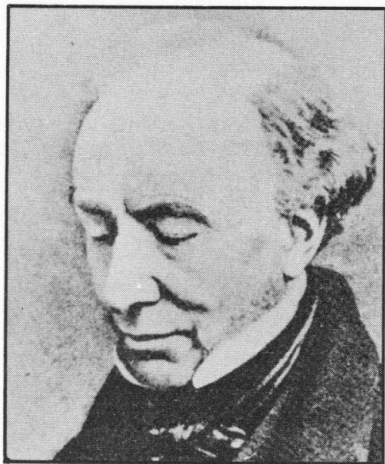
Mary Carpenter



IN 1854 Lady Byron bought the Red Lodge for Mary Carpenter to set up the first girls' reformatory in the country. She was the daughter of Dr Lant Carpenter, the eminent minister of Lewin's Mead Unitarian Chapel. Like many Nonconformists, the family were committed social reformers. In 1846 Mary Carpenter had set up a ragged school. Here, among Bristol's most deprived children, she saw the problems of young offenders and began campaigning for schools where they could be more humanely treated than in adult prisons. In 1852 she helped start a mixed school in Kingswood but it was at first disrupted by the wild and violent girls. Mary Carpenter opened the Red Lodge school to cater for these most difficult of children.

The Red Lodge was known to her from girlhood and she recorded her feelings on taking possession:

I entered the deserted house! . . . There I had been present at a grand soirée of men of high position in the scientific world, assembled at the meeting of the British Association in 1836 . . . Dr. Prichard had been summoned from this world; and his house, with the magnificent oak drawing-room in which he delighted, had been for many months left desolate.



Left: James Cowles Prichard in the 1840s. From *A History of the Bristol Royal Infirmary*, Dr G. Munro Smith, 1917. Right: Mary Carpenter, c.1860, drawn from a photograph by F. R. Williams.



Reform School Girls in the Great Oak Room, c.1904.

... No one who sees the house as it is after a year's cleaning and habitation, can possibly imagine the state of dirt and dilapidation in which it was. Cellars filled with rubbish of every kind (a human foot was found in an out-house—we got the scavenger to take it away privately, lest it should engender ghosts in the minds of the children) ... (J. Estlin Carpenter, *The Life and work of Mary Carpenter*, Macmillan 1879).

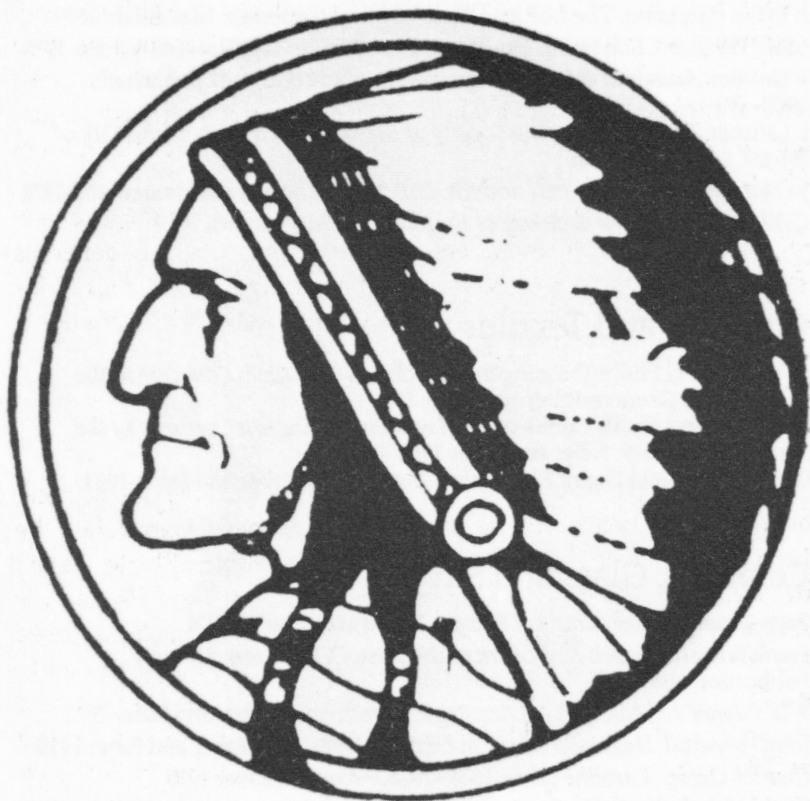
The reformatory faced other problems; in the first few years there were pregnancies and riots, runaways and fire-raisers. But with better diet and education than many poor children, the girls did well and many were found steady employment. Mary Carpenter devoted her life to children but this remarkable woman also found time to make several trips to India, where she campaigned for women's education, and to write numerous books. She died in 1877, a nationally known and highly influential woman.

The school was to slip gradually out of the public eye as new methods with young offenders were developed. Its once-generous standards began to appear spartan as the quality of life improved for ordinary people, and it closed soon after the First World War ended.

1919–Today

Many of Bristol's oldest buildings were being demolished, or stripped of their panelling, ceilings and chimney-pieces. When the Red Lodge came on the market, Alderman James Fuller Eberle, alerted by John E. Pritchard, the President of the Bristol and Gloucester Archaeological Society, organised an appeal to buy the house. He raised £10,230 for its purchase and renovation, subscribed by Sir George Wills, the Bristol Savages, and other benefactors. The Red Lodge was presented to the City, which leased it to the Bristol Savages. This society began in 1894 when a group of artists started to sketch together. By 1905 their informal gathering had developed into an organised club with artist and lay members, social events and annual art exhibitions. They called themselves the Savages because of the ferocity with which a suitable name was thrashed out! By 1919 they had outgrown their previous home and needed a new one. They moved into the Red Lodge in April 1920 after its restoration by the architect C. F. W. Denning, who also built their meeting room, 'the Wigwam', in the garden. Over the years

this has been furnished with an intriguing collection of antiquities, members' work and Red Indian artefacts. The Savages maintained the Red Lodge, and opened it to the public once a month. Although the house has been cared for by the City of Bristol Museum and Art Gallery since 1948, the Bristol Savages still meet in the Wigwam, artist members sketch together and an annual exhibition is held.



Device of the Bristol Savages.

Further Reading

General Background

Anton Bantock, *The Earlier Smyths of Ashton Court from their letters 1545–1741*, the Malago Society 1982

Bristol Record Society, *Records relating to the Society of Merchant Venturers of the City of Bristol in the seventeenth century*, Patrick McGrath, vol. XVII 1952

Bristol Record Society, *Merchants and Merchandise in seventeenth-century Bristol*, ed. Patrick McGrath, vol. XIX 1955

J. Estlin Carpenter, *The Life and Work of Mary Carpenter*, Macmillan 1879

Mark Girouard, *Life in the English Country House*, Yale University Press 1978

J. Latimer, *Annals of Bristol*, Kingsmead Reprints 1970 (first published 1900–08)

J. Latimer, *The History of the Society of Merchant Venturers of the City of Bristol*, Arrowsmith 1903

Jo Manton, *Mary Carpenter and the Children of the Streets*, Heinemann 1976

C. M. Macinnes, *The Gateway of Empire*, J. W. Arrowsmith 1939

Costume and Textiles

C. Willett and Phillis Cunningham, *Handbook of English Costume in the Seventeenth Century*, Faber and Faber 1955

C. Willett and Phillis Cunningham, *Handbook of English Costume in the Sixteenth Century*, Faber and Faber 1954

George Wingfield Digby, *Elizabethan Embroidery*, Faber and Faber 1963

Ceramics, Glass and Silver

Peter Brears, *English Country Pottery*, David and Charles 1974

Frank Britton, *English Delftware in the Bristol Collection*, Sotheby Publications 1982

F. H. Garner and Michael Archer, *English Delftware*, Faber and Faber 1972

John Hayward, *Huguenot Silver in England 1688–1727*, Faber and Faber 1959

Charles Oman, *Caroline Silver 1625–1688*, Faber and Faber 1970

Michael Parkinson, *The Incomparable Art*, Manchester City Art Gallery 1969

W. A. Thorpe, *English Glass*, Adam and Charles Black 1935

Furniture

Victor Chinnery, *Oak furniture The British Tradition*, Antique Collectors' Club 1979

Ralph Fastnedge, *English Furniture Styles from 1500 to 1830*, Penguin Books 1955

Furniture History, vol. VII, Furniture History Society 1971 (issue devoted to C14–C17 furniture)

P. MacQuoid and R. Edwards, *The Dictionary of English Furniture*, Country Life 1924, revised 1954

Painting

Eric Mercer, *English Art 1553–1625*, Oxford University Press 1962

Roy Strong, *The English Icon: Elizabethan and Jacobean Portraiture*, Paul Mellon Foundation for British Art 1969

Margaret Whinney and Oliver Millar, *English Art 1625–1714*, Oxford University Press 1957

Interiors and Architecture

Kerry Downes, *English Baroque Architecture*, Zwemmer 1966

Oliver Hill and John Cornforth, *English Country Houses: Caroline 1625–1685*, Country Life 1966

Peter Thornton, *Seventeenth-century Interior Decoration in England, France, and Holland*, Paul Mellon Centre for Studies in British Art 1978

Peter Thornton, *Authentic Decor: the domestic interior 1620–1920*, Weidenfeld and Nicolson 1984

